

Apollon Marie-Rose Barret (1804-79)

Four Sonatas for Oboe & Piano

Realized by Charles-David Lehrer

Sonata No. 1 in C Major

Allegro moderato.

Oboe

Piano

p

p

p

p

3

3

3

3

10

The musical score is written for Oboe and Piano. The Oboe part is in the upper staff, and the Piano part is in the lower staff. The key signature is C major, and the time signature is common time (C). The tempo is marked 'Allegro moderato.' The score is divided into three systems. The first system starts with a measure number '1' and a piano (p) dynamic. The second system starts with a measure number '5' and a piano (p) dynamic. The third system starts with a measure number '10' and a piano (p) dynamic. The Piano part features various musical notations, including triplets and slurs, indicating complex rhythmic patterns. The Oboe part is mostly rests, suggesting it is a supporting role in this realization.

14

3 3 3

This system contains measures 14 through 17. The upper staff features a melodic line with eighth and sixteenth notes, including triplets and accents. The middle staff provides a harmonic accompaniment with chords and eighth notes. The lower staff has a bass line with eighth and sixteenth notes. Dynamic markings include *mf* and *f*.

18

This system contains measures 18 through 21. The upper staff continues the melodic development with some rests. The middle and lower staves maintain the harmonic and bass accompaniment. The system concludes with a double bar line.

22

mf mf

This system contains measures 22 through 25. The upper staff has a melodic line with a rest in measure 22. The middle staff features a more complex accompaniment with chords and a *mf* dynamic marking. The lower staff continues the bass line with a *mf* dynamic marking.

26

mf

This system contains measures 26 through 29. The upper staff begins with a *mf* dynamic marking and features a melodic line with eighth notes and accents. The middle and lower staves continue the accompaniment.

29

Cresc.

p

32

35

Cresc.

f

Cresc.

f

38

p

p

42

p

46

Cresc.

50

p

53

p

56

Cresc.

59

sfz Cresc. Dim.

Cresc. Dim.

p

62

p *f* *p*

f *p*

67

71

71

74

74

Cresc.

Cresc.

77

77

p

p

80

80

Cresc.

Cresc.

83

f *p*

86

p

90

p

94

p

98

6

3

3

102

sfz *Cresc.* *f*

106

p

110

3

3

114

3

117

p

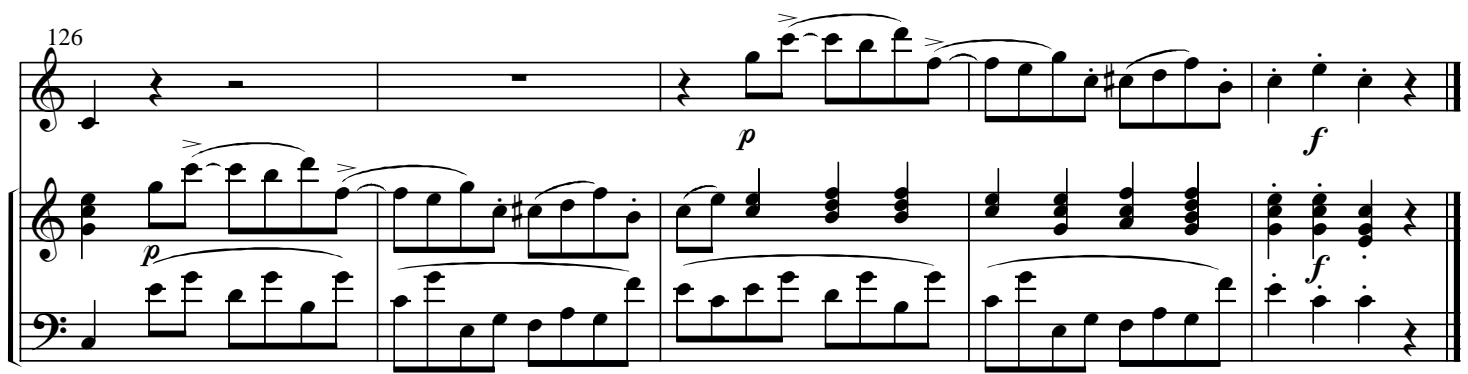
120

Cresc.

123

sfz Cresc.

Cresc.



Sonata I: 1st Movement: [Quarter = 96] Barret initiates the first large-scale work in his Oboe Method with a sonata-form consisting of three lyrical primary themes. In order to offset the lyricism of these themes, Barret has interspersed several very active transitions or closing themes among them. Mannerisms of this kind point directly to Nicolò Paganini, who used such procedures to show off his fabulous pyrotechnical skills. Others who followed in this direction were the violinists Henri Vieuxtemps and Henryk Wieniawski, both contemporaries of Barret. The overall structure of this movement is as simple as sonata form ever gets since there is no development of any of the thematic material. The Development section itself consists of a new theme (Theme 3), a replaying of Transition 1 and Theme 2 (this time in bVII), and the addition of a new transition in order to reach the dominant. Technically active material is marked with an asterisk in the following diagram of Barret's movement.

Exposition:

- Theme 1 in I
- *Transition 1 to V of V
- Theme 2 in V
- Closing themes *2k1, *2k2, 2k3 in V

Development:

- Theme 3 in v
- *Transition 1 to V of bVII
- Theme 2 in bVII
- *Transition 2 to V

Recapitulation:

- Theme 1 in I
- Closing themes *2k1, *2k2, 2k3 in I